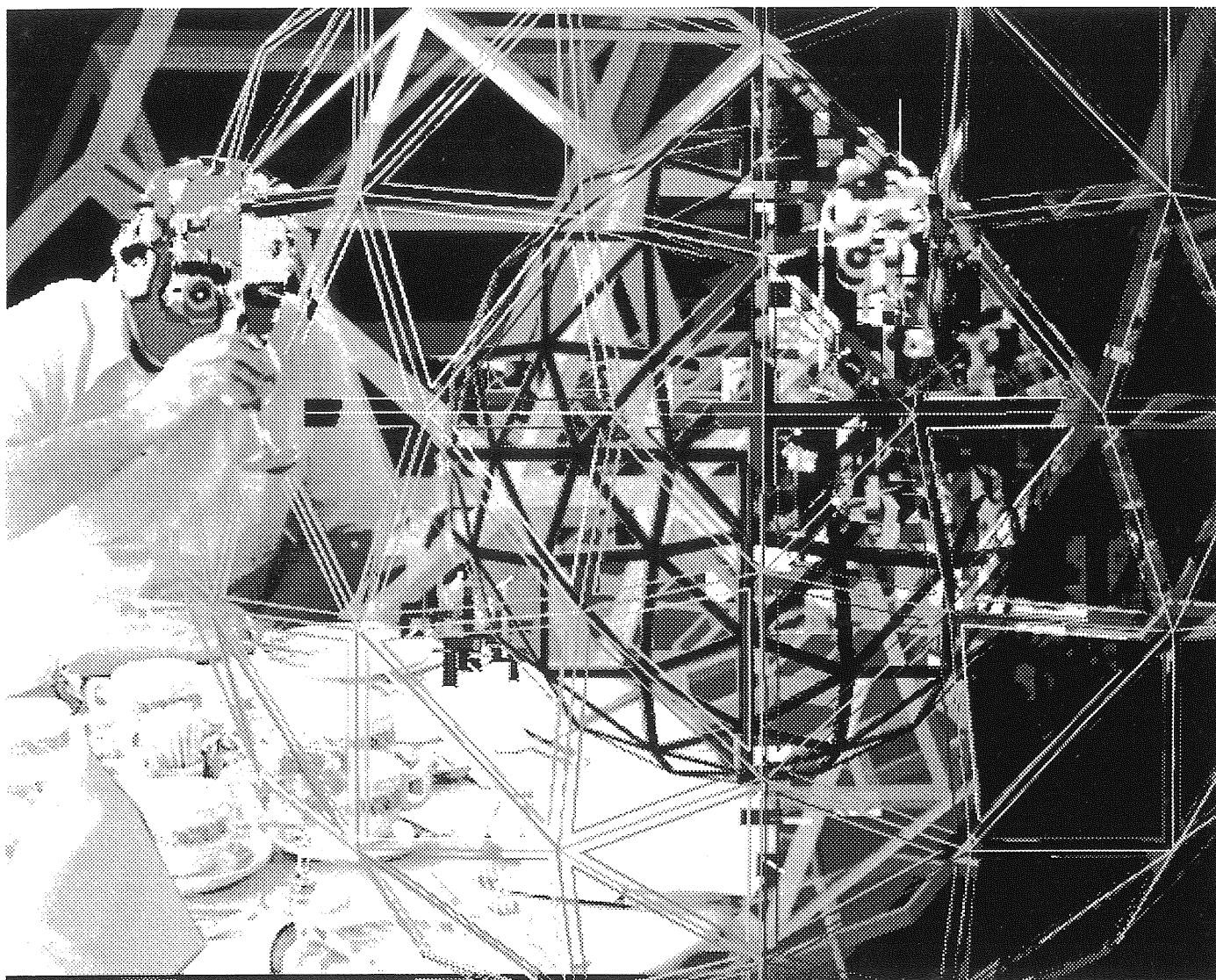


Artists Using Science and Technology

Ylem (Eye-lum): The exploding mass out of which the universe emerged in the Big Bang

Ylem Newsletter

Vol. 14, No. 8 August 1994



by VICTOR ACEVEDO

Victor Acevedo, born and raised in Los Angeles, CA, has been working as a professional artist for 13 years. He has traveled extensively throughout Europe and the Far East. In 1977, at the Alhambra, in Spain, Acevedo had a perceptual experience that influenced his imagery henceforth. The phenomenological effect of a glass-reflected overlay of tessellation on architectural and biomorphic schema was the basis for the curious figuration-geometry nexus later found in much of his work. In the early 80's, he studied traditional fine art at Art Center College of Design, Pasadena, CA. He produced his last oil-painting in 1984. Acevedo now exclusively utilizes the computer to compose artifacts intended as snapshots of inter-dimensional and para-normal experience.

Three Aspects of Computer Graphics

In creating my images, I utilize 3 aspects of computer graphics - scanned photography, '3D' computer generated geometry and digital painting which includes calligraphic elements as well as image processing. There is an intent to make visible the ephemeral crystallization of 'localized psychic energy networks' which exist in non-parallel association with people and their environment.

A photograph pulled from the world roots the event in actual experiential biography. The raw image holds a real corpus of mnemonic phenomenology for the artist. This is the point of departure for revisioning the scene into a metaphysical 'polaroid'.

continued on page 3

When Art and Technology Connect

by Mike Mosher

My art is about connections. Hypermedia links within textual and visual narratives to build meaning. Communities of people in big figurative paintings or site-specific murals. Electronic circuitry linking figures in small studio paintings & drawings. Merged bodies, with individualized faces emerging from the color mass. Exploration of our society's artificially-induced & socially-costly racial or class separations in my choice of imagery. Methodologies of collaboration and community access to artmaking processes.

In this way I can go to sleep at night thinking I've done my best against the terrible separations - of nations and

tribes, faiths or social castes, children vs. parents - that can so easily consume and destroy us either collectively or as individuals. Each artwork is thus a tiny Band-Aid, a suture stitch over wounds that threaten not to heal.

There's an ethical and aesthetic continuum in my work regardless of traditional or technological media. For many years my interest in technological art was mild, for I found too much of it insufficiently sensual for my tastes. I'm gluttonous for representational images, narrative and complexity of referents, for my background is that of a painterly public muralist. Yet I came to realize the value of the personal computer as a tool for storage, organization and

publishing of ideas, imagery, motifs...preferable to the days of throwing out clothes to make room in my closet to store unsold paintings.

I aspire toward a world of "Art Too Cheap to Meter", complex compositions fully realized on the purely pixel or digital level, sensually philosophical statements approaching a poem or music in their immateriality. The artist's lifestyle could thus be minimally hampered by physical concerns, able to spend life in the rarified realm of creativity, mobility and experimentation (Yes, I believe the "world owes me a living" - as it does you and every other human, and is easily capable of providing).

For this reason I'm intrigued by Mail Art, "Dirt Cheap Art" reproduced on business paper or FAXed. As today the artist usually sponsors every aspect of her or his artmaking, I would never appear in a show that that demanded a fee for viewing slides - yet keeping the work I sent doesn't seem an inappropriate payment to the volunteer organizer of a show.

Fighting against this tendency is the fact that we are physical beings - and that the texture of paint on surfaces (or other materials, representational or sculptural) remains intrinsically beautiful and stimulating to us, definitely not something that should readily be given up. And that we each live in specific places, so a big painted wall at the corner of your street means something different from one elsewhere. Any pixel-pushing artist's "manifesto" must be big enough to embrace these contradictions.

I believe there's an integrity to all artmaking, even for work which I personally don't like or find trivial, because (if you block out the critical-promotional hooplah in the service of its sale and pricing) *What You See Is What You Get*. We're all just swimming in the sea of imagery, looking for bridges and vines of meaning to which to cling.



"DevilsFood" Daniel interactive kiosk by Mike Mosher 1993

Ylem Forum: Surprise! Surprise!

September 7, 7 pm

Master of Ceremonies:

Mark "Spoonman" Petrakis

McBean Theatre,

The Exploratorium,

3601 Lyon St., San Francisco

Free and open to the public.

Please note earlier time. Possible

picnic beforehand on the lawn.

Watch for details in September newsletter.

To help Ylem members to get to know each others' work better, we are having a forum of short videos and displays of work.

Do you have a tape with a short segment (3-5 minutes) that makes a succinct statement about your work? We will be reviewing tapes during August. All tapes will become part of the Ylem Tape Archive unless a self-addressed stamped mailer is enclosed. To be considered for a display table, submit a description in writing to the address below. Note: Space on the program and in the display area are limited. However, ideas we can't use this time may become the seed of a future program or display! If your work is selected, plan to attend if you live in the area, so that people can associate the work with your persona.

Contact: Trudy Myrrh Reagan after

August 15, 415-856-9593.

Mail submissions to her at

967 Moreno, Palo Alto, CA 94303

News of Members

The New Scientist featured an article about the interactive works of Ylem President **Beverly Reiser** and her son **Hans**. A rather surreal photo of interactive artist **Ken Rinaldo** and his collaborator, **Mark Grossman** appeared in the June issue of *Wired*. They were surrounded by *The Flock*, the intelligent claws shown on the back cover of the current *Ylem Directory of Artists Using Science and Technology*. At the Pacific regional conference of the

American Association for the Advancement of Science, **Ed Severinghaus** and his team of dancers were given an opportunity to demonstrate *BodySynth*®, a device that links electrical impulses from muscles to a music synthesizer, enabling dancers to compose music as they move. **Joan Truckenbrod** gave a presentation in the lead-off session at a conference on Cyberspace and the Arts at the Institute of Contemporary Art in London. **Edith Smith** is preparing computer images to go with compositions by her computer-composer husband, **Leland Smith**, for an exhibit this fall sponsored by Women's Caucus for the Arts. Meanwhile, **Diane Fenster** is in Maine, teaching at the Center for the Visual Image. In June, **Sylvia Baron** had a solo show of her computer art in State College, PA. **Mary Stieglitz Witte** has had recent exhibits of her photographic and photocopy works in Illinois, Pennsylvania and Washington. The Anon Salon, a monthly San Francisco happening, featured two Ylem members in June: **Lucia Grossberger-Morales** and **Marjorie Franklin**. **Michael Wright** recently completed a 26-foot-long mural at an elementary school in Tustin, CA, and was also included in "Underexposed," a survey exhibition of digital images, photography and video at the Los Angeles Municipal Art Gallery. The Center of Book Arts in New York City included a work, *The Animated Soul*, by **Sonya Rapoport** in their summer show, *The Anthropomorphic Book*.

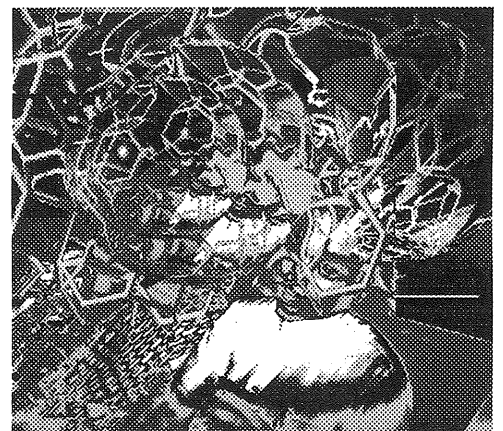
ACEVEDO, continued from cover

The photographic space is thus interpenetrated by compositing '3D' computer generated models over and into it. This gives form to the energetic frequency bandwidth which resonates between figure and ground. The dynamical "space between" has visible structure if viewed through the correct lens. This "fluid connective crystal tissue" manifests as aggregates of all space-filling polyhedral networks, quasi-spherical enclosures or platonic flotsam and jetsam.

Editorial

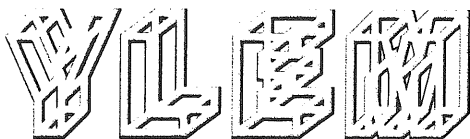
With the August issue of Ylem, we are initiating an ongoing discussion among artists using science and technology about the meaning of our art - both in the world outside our studios and from wherever and whatever inside us is the source of our creative impulse. Space permitted printing only a few of the wonderful submissions we received. They will be printed in the future issues. We invite responses to specific articles, as well as thoughts inspired by them or the general theme - in letter to the editor - form or another article. We'd also appreciate your comments about subject matter? Would you like to see the newsletter expand to include more narrative material? Or perhaps publish an Ylem journal to act as a forum for these issues and anything else that passionately interests you. Tell us what you think and if you are able to help financially support an expanded newsletter or journal. Thanks P.S. We're also starting a monthly informal discussion group to discuss ideas and other needs you have that Ylem could meet, probably on a Tuesday. Let us know if you'd like a call about the first meeting send articles, letters, etc. to:

Kali Grosberg, 532A Lombard St., SF, CA 94133



by VICTOR ACEVEDO

I use a variety of software running on both the IBM and Macintosh. Final images are output via a digital film recorder as transparencies. They are exhibited as Cibachromes or archival IRIS jet prints on Arches watercolor paper.



Events

August 2-5

Macworld Boston, Boston, MA

Mitch Hall Associates, 260 Milton St.,
Dedham, MA 02026; 617-361-8000

August 14-20

Sculpture 94 Biennial Conference

A world-class forum for the international arts community by the International Sculpture Center. Tech shops, August 14-16, will include one on CAD and another by Ylem member Lee Champagne on neon. Conference, August 18-20, will include a talk by Ylem member Bruce Beasley. Held at Nikko Hotel and Academy of Art College in San Francisco. Registration \$225 by mail, \$275 on site plus ISC membership. Registration info:

International Sculpture Conference, 19528
Amaranth Dr., Germantown, MD 20874
202-785-1144

September 1-4

15th VideoArt Festival, Locarno, Switzerland

Featuring an international Competition in video art, open to works where artistic research and creativity overshadow artists' techniques and reference categories; a Retrospective devoted to artists whose works have become classics of electronic art: this year's retrospective presents the complete videography, and some video installations, by Woody and Steina Vasulka; Observatories, three meetings moderated by internationally renowned intellectuals, highlighting the theme: "Artistic Approaches in the Face of Evolving Technologies, Languages, and Terms of Production and Distribution."

Sécrétariat Général, P.O. Box 1959,
CH- 6600, Locarno, Switzerland
tel (41-93) 31 22 08; fax -22 07

August 1994

Help Build Burning Man

415-644-0694

September 3-5

Attend Burning Man Celebration Black Rock Desert, NV

For a good time and a great tan attend Burning Man Festival on Labor Day weekend, Black Rock Desert, NV. Burning Man is one of the last places on earth where people from all walks of life, all social strata, and all points of the compass can come together and share an extraordinary, a primal experience: surviving as a group in a challenging environment, creating a temporary culture of their own design, and sharing one of

the most elemental experiences of our species, the awesome mystery of fire. And it's also one hell of a party. Artists with desert-proof work are welcome to exhibit at the Black Rock Performance Arts Festival. Solart Global Network participants are invited to exhibit their work in this Festival. Call for information. 415-985-7471

September 14

L'art des jeux, Paris, France

Conference, featuring Alain Le Diberder, Matt Mullican and Florian Rötzer.

Centre Georges Pompidou, 75191 Paris
tel 44 78 12 33; fax -13 00

September 14-16

RADical Research in Art and Design Aberdeen, Scotland

International conference at Gray's School of Art, The Robert Gordon University, Aberdeen, Scotland. £285 fee. Contact Karen Gritikis, Organizer, at:

RADical Conference, 30 Louisville Avenue,
Aberdeen AB1 6TX, Scotland
tel 0224 316513; fax 0224 311110

August

Interactive Sound Studio

At the Exploratorium. Sound studio exhibits, demonstrations and workshops include a workshop on use of "extended" controllers for electronic instruments (August 2) and a demonstration of the "Music Mobile" interactive system (August 9).

The Exploratorium, 3601 Lyon St., San
Francisco; 415-563-7337

Exhibits

August 4-5

Visit Burning Man

San Francisco art gallery exhibit.
SOMAR Gallery, 934 Brannan St.,
San Francisco, CA 415-985-7471

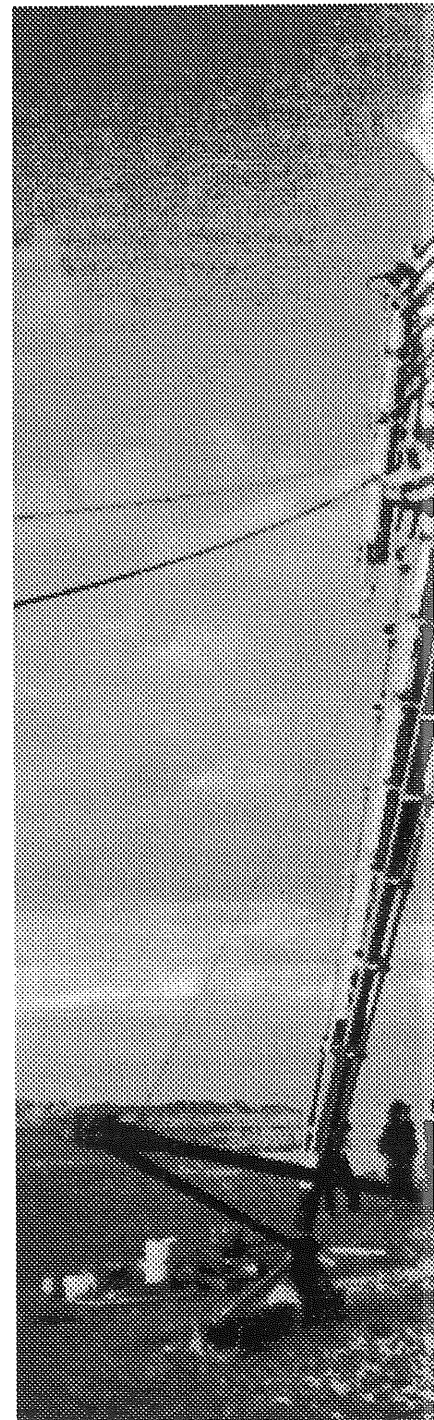
August 13, 8 pm-12 am

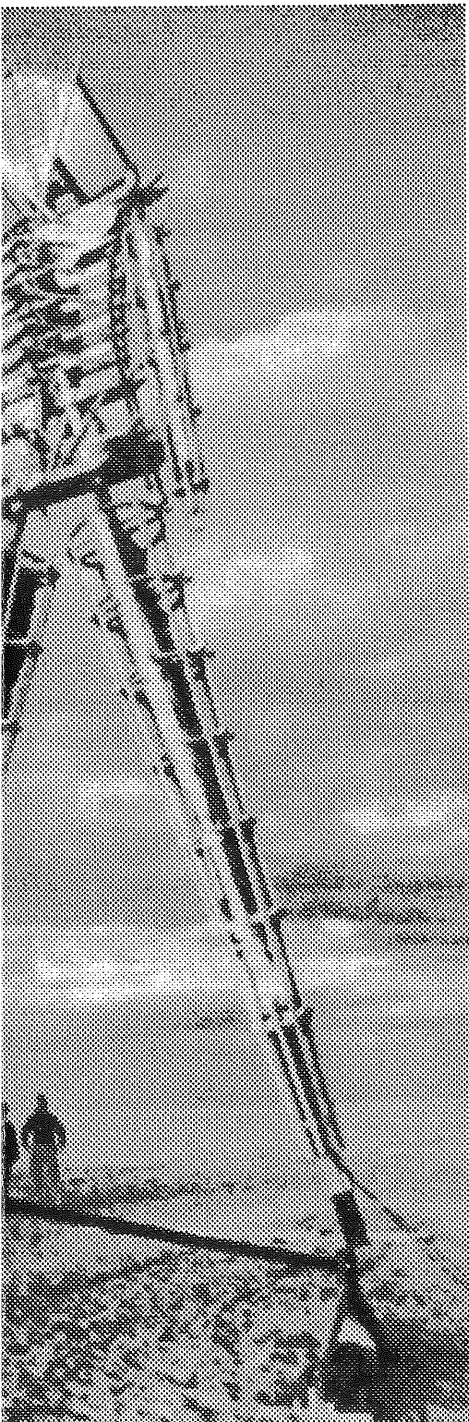
Random Access, Seattle, WA

"An Exhibition of High Tech Art." Closing event: Roland Barker's "Alchemical 9." Tense, undulating moebius strips of interlocking samples. \$5 general admission.

COCA, 1309 First Ave., Seattle, WA
206-682-4568

All events and exhibits are in the
San Francisco Bay Area except when
otherwise noted.





Burning Man,
for information call:
415-644-0694

Through August 22

Mona Hatoum, Paris, France

Works by Mona Hatoum, 1983-94, with an installation video, "*Corps étranger*," an analysis of the relations between the private and the public, the intimate and the political, in which one finds oneself intrinsically implicated as a spectator.

Centre Georges Pompidou, 75191 Paris
tel 44 78 12 33; fax -13 00

Through September 26

L'art des jeux, Paris, France

Virtual Review 10-11. An interactive virtual environment by Matt Mullican, *Five into One*, and the *univers des jeux* video.

Centre Georges Pompidou, 75191 Paris
tel 44 78 12 33; fax -13 00

East Bay BART ART

A rogue gallery exhibiting strange images and nonsense signs. The weird displays, which change every two weeks, are visible evenings, dusk to midnight, just west of the commuter tracks between the Bayfair and Hayward stations.

Opportunities

Deadline August 1

CINE

A nonprofit organization that selects outstanding films and videotapes for entry in international film festivals. Non-feature films, documentaries and shorts submitted by professionals, sponsors, students and amateurs are eligible. Formats: 3/4", 1/2" and 16mm. \$95-150 fee.

1001 Connecticut, NW, #638, Washington, DC 20036; 202-785-1136; fax -4114

Deadline August 2

Dallas Video Festival

The Southwest's first video festival; curated, with broad-based programming, including narratives, animation, documentaries, experimental work, music video, children's programming, interactive works and computer graphics. No awards, but a fee is paid for works shown. Formats: 3/4", 1/2", Hi8 and Betacam (NTSC only); preview tapes in 3/4" and 1/2" only. \$10 fee.

215 A Henry St., Dallas, TX 75226
214-651-8888

Deadline August 5

Participate

\$1,500 awards. Open to U.S. artists. Artwork encouraging audience participation. \$20/up to 4 entries.

Galeria Mesa, P.O. Box 1466, Mesa, AZ 85211; 602-644-2242

Deadline August 9

Golden Vision Video Festival

Categories include: Interactive Video, Student Productions. For 1994 festival, programs must have been produced between August 1, 1993 and July 31, 1994. Format: VHS. Fees: ITVA members \$35, student members \$15; nonmembers \$50 and \$25.

San Francisco International Television Association, 345 South McDowell, Suite 530, Petaluma, CA 94954; 415-323-TAPE

Deadline September 1

College Art Association

1995 Annual Conference in San Antonio, January 25-28. Preliminary Program: Affiliated society and special interest group sessions and business meetings will be listed alphabetically by group in the preliminary program. Note: No paper titles will be listed in the preliminary program.

College Art Association, 275 7th Ave., New York, NY 10001; 212-691-1051; fax 627-2381

Deadline September 1

Nomad Video Festival

A touring West Coast festival seeking documentaries, shorts (max. 15 min.), and features (max. 60 min.) of noncommercial, artistically challenging film/video work. VHS, Super-VHS, Hi-8.

Nomad Video Festival, c/o Antero Alli, P.O. Box 161, Port Townsend, WA 98368
206-781-5691

Deadline September 2

Time & Light '94

Third Annual Neon Clock Show. Neon clocks, fully assembled and ready to hang, min. 15' cord (110 volt) attached, transformer to be part of piece. No fees. Curator: Rocky Pinciotti. Show Oct. 29-Dec. 30. No insurance. 40% commission.

Let There Be Neon, 38 White St., P.O. Box 337 Canal St. Station, New York, NY 10013
212-226-4883; fax 431-6731

Deadline September 14

Phelan Art Award in Video

The Bay Area Video Coalition announces the James D. Phelan Award in Video sponsored by The San Francisco Foundation. A total of \$7,500 cash will be shared by three artists who were born in California and whose body of work merits recognition for its creativity, innovation and contribution to the language of video. The awards will be made during a public reception and screening of the artist's works. Artist's work must originate primarily in the medium of video and be of a noncommercial nature. Entry form required. Also include copy of birth certificate or

other identification substantiating place of birth; biography and videography; sample(s) of original work in video, maximum length 60 min., format 3/4" or 1/2" VHS, return address label and postage. **BAVC "Phelan Art Award in Video," 1111 17th St., San Francisco, CA 94107 415-861-3282**

Deadline September 15

C.A.G.E. Artists' Projects

Seeking project proposals for exhibitions, performances, audio works, film/video works, and special events. Traditional and experimental works presented; collaborative and innovation projects in the visual and performing arts encouraged. Accepted proposals receive modest honorarium, printed announcements, some insurance, sales and publicity assistance. \$10 processing fee.

C.A.G.E., 344 W. 4th St., Cincinnati, OH 45202, 513-381-2437

Deadline September 15

Research and Speculations On Art Education

New art education publication seeks contributions. IBM, WordPerfect, 3.5 disks only.

Harold J. McWhinnie, College of Education, University of Maryland, College Park, MD 20742; hm9@umd.edu

Deadline October 1

College Art Association

1995 Conference. Abstracts of affiliated society and special interest group sessions may be included in **Abstracts 1995**. CAA encourages submission of abstracts, since this is the official publication of record for the conference. To be included, abstracts must conform to CAA specifications.

College Art Association, 275 7th Ave., New York, NY 10001; 212-691-1051; fax 627-2381

Dot, Pixel, Image Exhibition

The 1994 show will be the second of its kind at the Fort Lauderdale, FL Museum of Discovery and Science. The show is open to all types of computer animation.

The Museum of Discovery and Science, 7775 Stanway Plaza, Boca Raton, FL 33433-3306; 407-368-5819; fax -5877

Solart Global Network Participants:

Follow up of our meeting with coordinators, Nora and Juergen Claus, from the Media Arts Institute, Cologne, Germany at the Center for Extreme Ultraviolet Astrophysics in Berkeley on July 3rd, representatives will attend SEER '94, the Solar Energy Expo and Rally in Willits, CA, from July 15-17th, (707-459-1256) and develop a list of

solar materials and resources for publication and distribution. The Solart Global Network Exhibits will run from Summer Solstice, June 21, 1995 through the second week in September. The Claus's return to the Bay Area September 9-10, 1995.

For more information call 510-548-7490 or email: davinci@uclink.berkeley.edu

Berkeley Art Center Association (BACA)

Experienced curators encouraged to submit proposals along with slides and a budget. Exhibitions should feature "experimental work which explore new terrain or offers inspiration and insight into the creative process, themes which explore community concerns and issues," and diversity. Honorarium, administrative and other support.

Berkeley Art Center Assoc., 1275 Walnut St., Berkeley, CA 94709, 510-644-6893

1708 Gallery

Artist-run organization shows risk-taking and experimental work by emerging and underrecognized artists. 2- and 3-D media, performance, installation, readings, film/video, dance. Two galleries: 85' x 21', 18' ceilings (14' to molding); 26' x 13', 8' ceilings. Other programs: Workshops, artist registry.

1708 Gallery, 103 E. Broad St., Richmond, VA 23241, 804-643-7829

Art in the Embassies Program

This program is open to all artists working in a wide variety of 2- and 3-D media, all styles and sizes. Slides are shown to various ambassadors and/or retained in the slide registry. Send slides or photos, resume/bio, statement, SASE. Note: Despite the claims of certain vanity galleries and other "agents" who charge artists monthly fees for their services, artists do not have to go through a gallery in order to participate in this program.

U.S. Dept. of State, Rm B-258, Washington, DC 20520, 202-647-4000

August 1994

International Sculpture Conference

Two Ylem Members are already involved, computer and plastic sculptor Bruce Beasley and neon sculptor Lee Roy Champagne. Suggestions from Ylem members for collaboration with this event may be directed to:

Lee Roy Champagne, National Neon Institute, 1070 Tyler St., Benicia, CA 94510 707-747-6167

Global Identities, Global Technologies

Formation/Dissolution. Public Domain is planning a project during the Olympics in Atlanta (1996). Theme: Identity: Formation/Dissolution

(individual, group, national, and international identity transformed by technological infrastructure.

Public Domain, P.O. Box 8899, Atlanta, GA 30306-0899, 404-621-5838, info@pd.org

Needs/Offerings

CD-ROM: A Tool for Art?

According to Art Calendar, a journal for the arts professional, "the benefits of being on CD-ROM might be doubtful. These disks are cumbersome and slow to use. If you are considering placing your photography or fine artwork on a CD-ROM, you may wish to read the June 1994 issue of the newsletter Photo Stock Notes, (\$48/year, 12 issues). The June 1994 issue has good info on the disadvantages of going CD-ROM."

PhotoSource International, Pine Lake Farm, 1910 35th Rd., Osceola, WI 54020-5602

Center for Visual Arts

Large slide registry purports to be a record of art-making in the San Francisco Bay Area for the last 20 year, but has almost no slides of high-tech art. Ylem artists, consider setting the record straight! Registry plans to create CD-ROMs of it's 40,000 slides. Other member benefits are referral service, member exhibitions, workshop etc. \$40 with volunteer time or \$50.

Center for Visual Arts, 713 Washington St., Oakland, CA 94607 510-451-6300

Leonardo

"Leonardo is a one-of-a-kind. It is the only major magazine that reflects the dramatically expanding field of art and technology in an intellectually sound style and format."—Otto Piene, Director of the Center for Advance Visual Studies, MIT. The journal of art science and technology, Leonardo's book series and other resources are published by MIT Press.

Leonardo, c/o San Francisco State University, 1600 Holloway, San Francisco, CA 94132 415-431-7414; fax: 415-431-5737.

By September 1st, 1994

Deadline for YOUR Artworks in the Ylem Directory, 1994-1995.

You will want a photograph of your work shown in Ylem's **7th Annual Directory of Artists Using Science and Technology**. Arrange to have a black and white photograph of your piece, arrange to have it done NOW! Send your picture and annual membership fees to:

YLEM, P. O. Box 749, Orinda, CA 94563

Some calendar items reprinted from Art Calendar (PO Box 199, Upper Fairmont, MD 21867. Subscriptions \$32/yr.) Multimedia Reporter (from North Bay Multimedia Assn.), Video Networks (from BAVC), I/O (NYC Siggraph), Leonardo Electronic Almanac and Fine Art Forum email. We cannot verify all information sent to us.

From 1967 through 1974 I made many interpersonal interactive sculptures. The visual experience of them was influenced by the viewers' presence, activities and interactions with each other. "The Interaction Room" was shown at the Howard Wise Gallery in New York in 1969, and I created "Well I" in 1970 (collection of the Everson Museum, Syracuse, NY). The essential question posed by these installations was: "How do my actions affect others, how do their actions affect me?" I felt these concerns could exist as strong and beautiful material for art.

My own art has dealt with the problems and concerns of individuals in terms of their inner make-up. I've dealt with issues of protectiveness, selfishness, competition, generosity, openness, caring and warmth, and with group dynamics of the same issues. I took my hints from the nature of electronic process and also from very old, indeed tribal, forms of art and ways of being together. Everyone knows that our most crucial issue is the nature of relations to each other and to our home, earth. Acting on these issues in a healthy and positive manner requires healthy people using old and new technologies. Many individuals have healthy purpose and good sense but groups, especially large groups, have a very hard time with basic morality and care. With global personal computer interaction, technology has produced a new kind of group: individuals openly exchanging information horizontally without hierarchy and without censorship, at least to a fair degree. But even in this, there is a great danger that individual users at their own console, though electronically superconnected to others, can be horribly isolated and limited in language and in social and spiritual content. This may come from an over accentuation on the mind and its abilities, and a diminution of opportunities for warm, close, physical and spiritual connection.

Our technologies can increase the power and control of people who don't mind dominating others or ripping off our resources for fast profit. They provide ways for deliberately misinforming people. All the Orwellian ills of society become more onerous. But I can't help thinking that these same economic structures generated by them, technologies, even the new could - with better interactive and interdependent leadership and greater

democratic input worldwide - offer greater well-being for anybody and everybody. Worldwide informing processes contributed to the political change in South Africa.

A tool possesses no morality, whether it's a hammer or a brush or a computer, and one cannot have the expectation of groups to occur from technology per se. I feel that the use of the new word and

visual languages and display capabilities of computer/video technology rarely produces art. An intriguing and beautiful display of fractal patterns is a display. The edge of a tree line in a Van Gogh has fractal-like properties but is more than display, it's art. The display comes mostly from intelligence and computation, the art comes from the condition and essence of being human.

Interview with Barbara T. Smith

Q- Describe your work and what it explores.

BTS- I've had a deep interest in a restoration of the connection of myself to a spiritual core that is viable for all women. I've felt that women are displaced in the culture though there's been tremendous change over the years. Then there's the integration of sexuality and spirituality and having meaningful rituals or rites of passage. My artworks themselves have turned out to be rites of passage for me and hopefully others. I've also addressed issues of scientific discoveries and technological advances. The technology available has changed so enormously in my lifetime and it has always interested me, not so much to tinker with as to find out how people use it and what it means. Tinkering produces excitement over the flow of information, but information is not knowledge because knowledge is the integration of information with our own inner authority. I've explored this from the point of view of women. In one case I created a dialogue with the help of computer experts at Cal Tech and a friend of mine in Boston. The issue was both the fascination that men seem to have with technology and whether or not it really was looking to the needs of the feminine at all. It was called, *I Am Abandoned*. Women often feel abandoned by this total fascination that men seem to get when they create a technological toy. It goes beyond its usefulness, that this was created to facilitate communication or anything else; it becomes a thing in itself. I'm not saying that's necessarily bad but I know that many women feel that they do not deeply connect with men because men are really married to their work. Women are also becoming more absorbed in their work now because we're finding our own occupations in the world.

Q- What's the larger ramifications of this for society?

BTS- It depends on whether women become equally fascinated with technology and also can maintain the human and the earth oriented dimension of what has been traditionally their realm - nature, the home, etc. - and if a more conscious communion can be developed between the masculine and the feminine. I don't think technology can satisfyingly replace nature and all the funky things that go along with human life. Technology has the overriding dimension that it's going to make something perfect, or get rid of all the things that are annoying, like snotty-nosed kids and dogs with fleas and, you know, the things that are part of life - the pie that burns in the oven and other more gripping details of human interaction.

Q- In the most recent issue of the Australian art magazine, *Artlink?*, a critic reviewed the work of 3 women artists who use technology. He made an interesting generalization:

"Women's electronic art indicates a shift from the studied anonymity and minimal conceptualism of much dominant male art towards renewed emphasis upon personal and collective reminiscences and a tendency to interweave different kinds of documentation and inscription."

BTS- The contribution women are making goes beyond the realm of reminiscences. We are asking the profound ontological questions - about the source of being and our direct access to it, the nature of self and meaning in human activity, and the deep relationship of beings to each other beyond the encoded symbol systems. I suppose the content, how technology is used and who has access to it are the real issues.

Please send a
**membership
application** and
sample newsletter to
(me) (my friends) at:

NAME _____

ADDRESS _____

☐ Sample issue &
application only (free) ☐ I enclose \$ _____ for membership (see above)

Yearly membership rates:

US Individual **\$30**
US Institution **\$45**
US Student or Senior **\$20**

Canada/Mexico add **5 US\$** to US rates; all
other countries add **15 US\$** to US rates.

Membership includes 12 issues of the *Ylem
Newsletter* & listing in the *Artists Using
Science and Technology Directory* which
you will receive in the Autumn.

Mailing labels of Ylem members

(about 240 labels) are
available to Ylem
members for \$20.
Call Bev Reiser
510-482-2483
or send \$20 to
address below.
Please allow 5
weeks for delivery.

Ylem is a non-profit, networking organization.

Board of Directors

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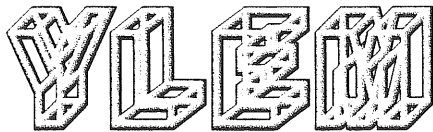
Theo Ferguson, Kali Grosberg
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Forums

Trudy Myrrh Reagan
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Send to **Ylem Editor** (see below).

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